Presidents at Pops presents

A Night of New Orleans Jazz

Wednesday

June 8, 1988

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193-047

Dear Friends of the BSO and the Boston Pops:

We extend to our distinguished audience a cordial welcome to the seventh annual Presidents At Pops. We are delighted to have you with us this evening.

This Presidents At Pops concert represents a very special alliance of the Greater Boston business community and the BSO. Through your enthusiastic support and that of sponsors and advertisers, this annual event has become a major source of funding for the Boston Symphony Orchestra and the Boston Pops Orchestra.

This evening John Williams has planned a very special program which includes a tribute to New Orleans Jazz as well as incorporating many other Boston Pops favorites. We hope and trust that you will enjoy tonight's festivities and that you will return for many happy evenings at Pops.

On behalf of the Trustees and Overseers, the Players and Staff, and the Presidents At Pops Committee, we thank you for your continuing support of the BSO.

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The BSO Business and Professional Leadership Committee was founded in 1980 by area business leaders in recognition of the Boston Symphony Orchestra's significant contribution to the corporate community. The Boston Symphony Orchestra is a world-renowned musical institution. In addition, the Boston Pops and the Tanglewood Music Center contribute significantly toward maintaining and building the cultural reputation of Boston and New England.

The BSO serves as a cultural ambassador throughout the world. Its sphere of influence extends internationally through tours, recordings, television and radio broadcasts, education, and print media. This Boston-based world organization helps the business community recruit and retain its most needed asset – human resources.

The extensive BSO family of musical talent provides great pleasure to the business community's employees, their families, customers, and friends. This major cultural resource improves the quality of life, but not without a price.

Beyond ticket sales and individuals' private contributions, additional funding is necessary. The BSO has earned a central position among the many cultural institutions seeking public and private support. The corporate community under the BSO Business and Professional Leadership Committee joins together to assure the orchestra's continued success.

This program is run by a committee whose core group of professionals and corporate executives directs companies that operate within a 100-mile radius of historic Symphony Hall. The BSO Business and Professional Leadership Program makes it possible for business leaders to participate in the life of the Boston Symphony Orchestra through some of the most original and exciting programs of their kind in America.

BSO Business & Professional Leadership Program:

Business and Professional members are entitled to the following privileges:

Program Recognition: A listing of the company and its senior executive in the weekly program booklet throughout the Winter Season. This listing includes recognition of support at the following levels: $1,250, $2,500, $5,000 and $10,000 and above.

Higginson Room: Access to the Higginson Room, the attractive private reception lounge located in the Cohen Annex of Symphony Hall. This room has a coat check and a bar. Members may host guests in the Higginson Room before concerts and during intermission.

Ticket Availability: Members and their guests may obtain tickets on short notice, depending upon availability, by calling the BSO Corporate Development office at (617) 266-1492.

Business Annual Fund:

Annual unrestricted support is essential to the BSO because it provides unrestricted income to cover current operating expenses. Each year, these funds help preserve our endowment capital and provide a critical margin of difference in the orchestra's service to music and the public. Membership in the BPLP is available to Annual Fund donors of $1,250 or more.

Presidents at Pops:

This unique event is an exclusive performance by the Boston Pops Orchestra for business leaders and their guests. The concert is held each June and is preceded by a formal dinner dance in May honoring the companies' chief executives. The Leadership Dinner is the most prestigious gathering of senior executives in the Greater Boston area.

This special program was inaugurated in 1982. A concert package for $5,000 consists of 20 tickets, combining floor and balcony seating, with dinner and cocktails included.

A Company Christmas at Pops:

This program debuted in December 1984, with overwhelming success. It's a unique and festive holiday performance exclusively for business leaders and their guests. Admission is $3,000 for a package of 16 tickets with dinner and holiday drinks.

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Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

First Violins
Tamara Smirnova-Šajfar
Leo L. Beranek Chair
Max Hobart
Edward & Bertha C. Rose Chair
Lucia Lin
Bo Youp Hwang
Max Winder
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
*Leonard Moss
*Michael Vitale
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
*Ronan Lefkowitz
*Nancy Bracken
*Jennie Shames
*Aza Raykhtsaum
*Valeria Vilker Kuchment
*Bonnie Bewick
*Tatiana Dimitriades
*James Cooke
‡Joseph Scheer
‡Joseph Conte

Violas
Robert Barnes
Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
Mark Ludwig
‡Katherine Anderson
‡Susan Curran Culpo
‡Mary Ruth Ray
‡Jean Haig
‡Ronald Houston

Cellos
Martha Babcock
Helene & Norman L. Cahners Chair
Mischa Nieland
Joel Moerschel
Robert Ripley
Luis Leguía
Carol Procter
*Jerome Patterson
*Jonathan Miller
*Sato Knudsen
‡Alan Stepansky

Basses
Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
†John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
‡Robert Caplin
‡Anthony Beadle

Flutes
Leone Buyse
‡Elinor Preble

Piccolo
Lois Schaefer

Oboes
Alfred Genovese
Wayne Rapier

English Horn
Laurence Thorstenberg

Clarinets
Peter Hadcock
Thomas Martin

Bass Clarinet
Craig Nordstrom

Bassoons
†Matthew Ruggiero
Roland Small
‡Donald Bravo

Contrabassoon
Richard Plaster

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Timothy Morrison
Peter Chapman
‡Bruce Hall
‡Charles Daval

Trombones
Norman Bolter
‡Lawrence Isaacson

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz

Timpani
Arthur Press

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Charles Smith
Thomas Gauger
Frank Epstein
Fred Buda

Rhythm Section
Jerome Rosen – piano
Fred Buda – drums

Harps
Ann Hobson Pilot
Kay Kemper

Organ
‡Berj Zamkochian

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Harry Shapiro

Librarians
Marshall Burlingame
William Shisler
‡Victor Alpert

Stage Manager
Alfred Robison

*Participating in a system of rotated seating within each string section.
†On sabbatical leave.
‡Substituting 1988 spring season.

John Williams

In January 1980, John Williams was named nineteenth conductor of the Boston Pops Orchestra since its founding in 1885. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

John Williams has composed the music and served as music director for over sixty-five films, including *Goodbye, Mr. Chips, Jaws, Star Wars, Close Encounters of the Third Kind, Superman, The Empire Strikes Back, Raiders of the Lost Ark, E.T. (the Extra-Terrestrial), Return of the Jedi, Indiana Jones and the Temple of Doom,* and *The Witches of Eastwick.* He has received 23 Academy Award nominations and has been awarded four Oscars and 15 Grammies, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.* Mr. Williams composed his latest film score for the recent Steven Spielberg film, *Empire of the Sun.* He received two Academy Award nominations this year in the category of Best Original Score for a Motion Picture, for *The Witches of Eastwick* and *Empire of the Sun.*

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. Recent works include the "Mission Theme" for NBC News, the *Liberty Fanfare,* composed for the rededication of the Statue of Liberty, and "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games. Mr. Williams recently completed the theme for the 1988 Summer Olympics to be held in Seoul, Korea.

The soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. Many of Mr. Williams's film scores

have been recorded, and his highly acclaimed albums with the Boston Pops Orchestra include *Pops in Space, Pops on the March, Aisle Seat, Pops Out of This World,* and *Boston Pops on Stage,* a collaboration with soprano Jessye Norman entitled *With a Song in My Heart,* a collection of favorite Americana entitled *America, the Dream Goes On, Bernstein by Boston, Swing, Swing, Swing, Pops in Love* and *By Request . . .,* featuring music of John Williams. Under a continuing exclusive contract with Philips Records, a new John Williams/Boston Pops Orchestra recording of Holst's *The Planets* was released in April, with *Digital Jukebox* scheduled for release this month.

Mr. Williams has led the Boston Pops Esplanade Orchestra on a United States tour in 1985 sponsored by Signal Companies, Inc., and on a tour of Japan last November. Mr. Williams has also appeared as guest conductor with a number of major orchestras, including the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Denver Symphony, the Indianapolis Symphony, and the Los Angeles Philharmonic, with which he has appeared many times at the Hollywood Bowl. In the past few years he has received honorary degrees from such American colleges and universities as Berklee College of Music in Boston, Northeastern University, Tufts University, the University of South Carolina at Columbia, Boston University, and the New England Conservatory of Music.

Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, the founder and Conductor Laureate of the Boston Symphony Youth Concerts, and Music Director of the Boston Classical Orchestra. He recently retired from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky, was named Assistant Conductor of the Pops in 1958 and Associate Conductor in 1980, and founded the Boston Symphony Orchestra's current Youth Concert series in 1959.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras outside of Boston, including the Baltimore Symphony, the National Symphony in Washington, the Montreal Symphony, the Vancouver Symphony, the Orchestra London (Ontario), the Florida Symphony, the Edmonton Symphony, the Quebec Symphony, the Saskatchewan Symphony, the Jerusalem Symphony, and the National Arts Centre Orchestra in Ottawa. Already planning a busy guest conducting schedule for the 1988-89 season, his itinerary includes Pops concerts with a number of orchestras throughout the world.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. In 1971 the National Conference of the Humanities presented him a Certificate of Honor, recognizing his distinguished contributions to the humanities, and Pi Lambda Theta, a national honor and professional association in education, awarded him the "Excellence in Education" Award. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of

Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite at Madison Park High School. Mr. Dickson holds honorary degrees from Boston's Berklee College of Music and Emmanuel College, Lesley College, Curry College, North Adams State College, Southeastern Massachusetts University, and from the American College of Greece. In the spring of 1987 he received honorary degrees from Boston University, the New England Conservatory of Music, the Boston Conservatory, and Framingham State College.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his books, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes, and *Arthur Fiedler and the Boston Pops*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor.

The Boston Pops

The promise of something new and exciting at Boston's Music Hall brought out a large crowd on July 11, 1885, none of whom could have guessed that they were present for what would become a national tradition. Boston, of all American cities, had a reputation of sobriety in matters musical – the notion of "good music" as "high art" was intimately bound up with the understanding that the music must be, above all, serious. What a surprise, then, to discover that Henry Lee Higginson, the founder in 1881 of the Boston Symphony Orchestra, proposed to establish in the summer "concerts of a lighter kind of music."

Higginson's idea was inspired in part by his early experiences as a music student in Vienna, where he enjoyed the delights of Austrian concert gardens, which offered light music in the relaxed atmosphere of a cafe setting. He was also a realist with a strong desire to provide fuller employment for the members of the Boston Symphony Orchestra, who at the time worked only six months of the year.

When the dream was finally realized, it was a bold innovation. Billed as the "Promenade Concerts," they combined light classical music, tunes from the current hits of the musical theater, and occasionally a novelty number designed largely to generate laughter with clever musical tricks. In addition, Music Hall was among the first public buildings lighted by electricity, and nowhere else in the city could music be heard in the same room where refreshments and light alcoholic beverages were being served. The highest social circles of Boston were present, and, at intermission, the audience enjoyed promenading to meet friends and sport the latest spring fashions. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Throughout the orchestra's early history, almost all of the Pops conductors were drawn from the membership of the BSO. The principal exception was the first conductor, Adolf Neuendorff, a German-born musician who came to America in 1854 and studied music here. A prominent opera conductor, he had led the American premieres of Wagner's *Lohengrin* and *Die Walküre* and was an active composer of operettas for the German-language theater in New York. Several of the conductors were significant musical figures: Timothée Adamowski, a distinguished violinist and chamber musician; Max Zach, who later became conductor of the St. Louis Symphony Orchestra; and Gustav Strube, a prolific composer who heard fifteen of his orchestral works performed by the Boston Symphony Orchestra and later became the first conductor of the Baltimore Symphony Orchestra and director of the Peabody Conservatory in Baltimore. Often the conductorship was shared between two people during a season, which provided some variety in programming tastes and also encouraged concertgoers to attend more than once each year.

The new century dawned in Boston with a new name and a new home for the "Promenade Concerts." The change came with the temporary move from Music Hall to Mechanics Hall while the Boston Symphony Orchestra's new home in Back Bay was still under construction. In 1900 the programs began carrying, for the first time, the punchy and by now commonly accepted term, "Pops." Now being frequently performed was a recent patriotic work by America's "March King," John Philip Sousa, which in later decades was to become a celebrated Pops signature piece – "The Stars and Stripes Forever."

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who in 1930 became the first American-born conductor put in charge of entertaining Pops audiences. Born in Boston, trained in Germany, Fiedler joined the Boston Symphony Orchestra in 1915 as a twenty-year-old violinist. He played both violin and viola under several Pops conductors, notably the Italians Agide Jacchia and Alfredo Casella. In order to develop his skills as a conductor, Fiedler formed the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time, his efforts to establish a series of free outdoor orchestral concerts resulted, in 1929, in the first Esplanade Concerts on the east bank of the Charles River. With Fiedler's appointment as eighteenth conductor of the Boston Pops the following year, the modern Pops was established. Fiedler took a strong interest in American music and young American soloists; he also emphasized popular contemporary compositions as well as light music of earlier days.

Fiedler's Esplanade concerts were eventually absorbed by the Boston Symphony Orchestra organization. Recordings, tours, and guest appearances made Fiedler and the Boston Pops Orchestra famous. One of their earliest releases, Jacob Gade's *Jalousie,* issued in 1935, became the first orchestral record ever to "go gold" by selling more than a million copies. *Jalousie* and Gershwin's *Rhapsody in Blue* launched the Boston Pops Orchestra as the most-recorded orchestra in the world.

The current series of live local Boston Pops radio broadcasts was initiated in 1952; as of 1962, syndicated Pops radio broadcasts have been heard nationally each week. Starting in 1969, the national public television program "Evening at Pops," a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra, Inc., made the Pops familiar and welcome visitors to households all over the country and even beyond its borders.

Following Fiedler's death on July 10, 1979, Boston Pops Associate Conductor Harry Ellis Dickson led the orchestra until John Williams was appointed Conductor in January 1980. Mr. Williams has retained what he refers to as the "tripartite program format," with an opening third of light classical music, a middle third often featuring a classical or popular soloist, and a final portion of popular music, frequently drawn from theater or film scores.

Mr. Williams has broadened the Pops repertory, maintained the popularity of "Evening at Pops," and led a series of best-selling recordings under an exclusive contract with Philips Records. These include *Pops Out of This World, Pops in Space, Pops on the March, That's Entertainment (Pops on Broadway), Pops Around the World, Aisle Seat, With a Song in My Heart, America, the Dream Goes On, Swing, Swing, Swing, Bernstein by Boston, Pops in Love,* and *By Request...,* an album of music by John Williams. The latest Pops recording, Holst's *The Planets,* was released in April, with *Digital Jukebox* scheduled for release this month.

Pops concerts are performed by the Boston Pops Orchestra, which is made up of members of the Boston Symphony Orchestra (except for twelve of the principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. Both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra represent the city of Boston on tour. The Boston Pops Orchestra has appeared at the White House and at the Lincoln Memorial; the Boston Pops Esplanade Orchestra has made two tours of United States summer festivals and last November visited Japan with John Williams. The Boston Pops season begins immediately following the close of the Boston Symphony Orchestra's winter season, usually in early May, and continues through early July. There is an annual Christmas Pops series and a New Year's Eve gala at Symphony Hall as well.

The Boston Pops Orchestra Conductors

A history of the Boston Pops Orchestra shows many changes in conductors, two or three often dividing a season. Adolf Neuendorff, who later became conductor at the Metropolitan Opera, conducted the first "Pops" concert on July 11, 1885, when the Boston Symphony Orchestra was four years old. The first concerts were called "Promenade Concerts," after the old London concerts.

(Music Hall)
1885 Adolf Neuendorff
1886 John C. Mullaly
1887 Adolf Neuendorff
Wilhelm Rietzel
1888 Franz Kniesel
Adolf Neuendorff
1889 Adolf Neuendorff
1890 (There were no Pops in this year)
1891 Timothée Adamowski
Eugen Gruenberg
1892, 1893, 1894 Timothée Adamowski
1895 Antonio de Novellis
1896 Max Zach
1897 Max Zach
Leo Schulz
1898 Max Zach
Gustav Strube
1899 Max Zach
(Mechanics Hall)
1900 Max Zach
Gustav Strube
(Symphony Hall)
1901, 1902 Max Zach, Gustav Strube
1903, 1904 Timothée Adamowski
1905 Timothée Adamowski
Gustav Strube
1906 Timothée Adamowski
Max Zach
1907 Gustav Strube
1908 Gustav Strube
Arthur Kautzenbach
1909 Gustav Strube
Arthur Kautzenbach
André Maquarre
1910, 1911, 1912 Gustav Strube, André Maquarre
1913 Otto Urack
André Maquarre
1914 Clement Lenom
1915 André Maquarre
Ernst Schmidt
Clement Lenom
1916 Ernst Schmidt
Clement Lenom
André Maquarre; autumn season, Josef Pasternack
1917 André Maquarre
1918-1926 Agide Jacchia
1927-1929 Alfredo Casella
1930-1979 Arthur Fiedler
Since January 1980 John Williams

Menu

Chilled Shrimp with a Remoulade Sauce

Blackened Tenderloin with Onion Relish

New Potatoe Salad

Marinated Pea Pods with Red Peppers

Gougere Puff and Corn Muffins

Sliced Orange with Triple Sec

New Orleans Praline

Coffee is available during intermissions.
At table locations, please ask your waitress.
Balcony coffee service is available at
the four food distribution locations.

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Tonight's Program
DIXIE

Program

BOSTON POPS ORCHESTRA
John Williams, *Conductor*

Wednesday evening, June 8, 1988, at 8:00

PRESIDENTS AT POPS

The Olympic Spirit — Williams
Written for the 1988 Summer Olympic Games

Candide Overture — Bernstein

Polovtsian Dances from *Prince Igor* — Borodin

INTERMISSION

Poème for violin and orchestra, Op. 25 — Chausson
TAMARA SMIRNOVA-ŠAJFAR

Carmen Fantasy — Waxman
MS. SMIRNOVA-ŠAJFAR

INTERMISSION

Those Were the Days — Raskin-Hayman

Way Down Yonder in New Orleans — arr. Hayman

The Pops Salutes "Satchmo"
West End Blues–Sleepy Time Down South–
Hello, Dolly–Basin Street Blues–Mack the Knife–
Shine–What a Wonderful World–
When the Saints Go Marchin' In
BYRON STRIPLING, trumpet
Richard Evans, bass — Alan Dawson, drums

South Rampart Street Parade — Bauduc-May

The Boston Pops New Music Program is principally funded by a generous grant
from the Chiles Foundation of Portland, Oregon.

Baldwin Piano
John Williams and the Boston Pops Orchestra record exclusively for Philips Records.
Accommodations for Mr. Stripling courtesy of the Back Bay Hilton.

Byron Stripling

Making his debut with the Boston Pops Orchestra is trumpeter Byron Stripling, who was chosen to play the title role in *Satchmo: America's Musical Legend* following an international search for a musician embodying the talent and charisma of the immortal Louis "Satchmo" Armstrong. Prior to accepting that role, the 25-year-old native of Atlanta, Georgia, received much acclaim for his performances as lead trumpet and soloist with the Count Basie Orchestra under the direction of bandleader Thad Jones. He has also played lead trumpet with the big bands of Clark Terry, Lionel Hampton, and Woody Herman.

Byron Stripling has had extensive formal musical training, having studied for three-and-one-half years at the Eastman School of Music in Rochester, New York, and at the Interlochen Arts Academy in Interlochen, Michigan. His instructors have included Leon Rapier of the Louisville Symphony, Ron Hasslemann of the Minnesota Orchestra, Charles Geyer of the Chicago Symphony, and Bill Dobbins at the Eastman School. In addition to receiving a grant from The Music Assistance Fund of the New York Philharmonic and the Fred Weber Memorial Scholarship for Outstanding Brass Players, Mr. Stripling was named Outstanding Jazz Trumpet Soloist at the Eau Claire Jazz Festival in Eau Claire, Wisconsin.

Tamara Smirnova-Šajfar

Born in 1958 Siberia, Tamara Smirnova-Šajfar, who is Associate Concertmaster of the Boston Symphony Orchestra and Concertmaster of the Boston Pops Orchestra, is making a return appearance as soloist with the Boston Pops Orchestra, having made her debut last year. She started playing the violin at the age of six, and graduated in 1981 from the Central Music School of the Tchaikovsky Conservatory in Moscow, where she studied with Eugenia Chugaava, a long-time assistant of Professor Yankelevich. Upon completing her studies, she moved to Zagreb, where she soon became the concertmaster of the Zagreb Philharmonic Orchestra, the youngest concertmaster in the history of that ensemble. Ms. Smirnova-Šajfar won acclaim for her numerous solo recitals and solo appearances with the Zagreb Philharmonic Orchestra, the Slovene Philharmonic Orchestra, and the Dubrovnik City Orchestra, among others. She has also appeared with orchestras in Moscow, Leningrad, Kiev, Minsk, Gorky, and many other music centers in the USSR. She has concertized in Czechoslovakia, West Germany, Great Britain, and in other European countries as well. In November 1986 she made her acclaimed American recital debut at Jordan Hall, in a benefit performance for Project STEP (String Training and Educational Program for Minority Students). This past February she was soloist with the Worcester Symphony Orchestra. Ms. Smirnova-Šajfar has recorded for Jugoton and has been a lecturer at the Music Academy in Zagreb. She now makes her home in Newton with her husband Miljenko Šajfar, who was principal cellist of the Zagreb Philharmonic, and their son.

Program Notes

CANDIDE OVERTURE
Leonard Bernstein (b.1918)

Candide, a musical based on Voltaire's satirical short novel, opened on Broadway on December 1, 1956. At the time it was regarded as a noble failure when it closed after only 73 performances; certainly there were dramatic problems with the shape of the show, and it took a completely rewritten and restaged version nearly two decades later to become a real popular success. Yet few musicals have ever successfully combined so wide a range of styles, such witty parodies, and such sheer technical brilliance. The show even boasted a real overture that was something other than the hastily-cobbled-together potpourri of songs that were designed to be the hit numbers. This bright and sassy overture quickly assumed a life of its own as a concert piece of the lighter sort.

POÈME, Opus 25
Ernest Chausson (1855-1899)

Ernest Chausson's *Poème* is probably the most popular work of this restrained, melancholy composer whose career was tragically short. Chausson came to music late because, at his family's insistence, he finished studies in law before entering the Conservatoire and later working privately with César Franck. And his career ended in a bicycling accident at the age of 44, when he lost control and smashed into a stone wall. His output is small, and he had little commercial success in his lifetime, but Isaac Albeniz, whom Chausson had befriended when he was down and out in Paris, graciously returned the favor by persuading the German publisher Breitkopf and Hartel to issue *Poème* and even secretly provided 300 marks to be given to the composer as "royalties." Debussy responded to this delicate and refined work in these terms: "Nothing touches (us) more with dreamy sweetness than the end of this *Poème,* where the music, leaving aside all description and anecdote, becomes the very feeling which inspired its emotion."

CARMEN FANTASY
Franz Waxman (1906-1967)

Franz Waxman was one of a number of talented composers from central Europe – others were Max Steiner, Erich Wolfgang Korngold, and Miklos Rozsa – who played a major role in creating the symphonic film score for Hollywood productions of the 1930s and '40s. Waxman studied at the Berlin Conservatory and got his apprenticeship in film music by arranging Friedrich Hollander's music for the classic German film *The Blue Angel.* Like so many of his colleagues, he fled the Nazis in 1933 and settled in California the following year, working at Universal, MGM, and Warner Brothers before becoming a freelancer. He wrote scores for many memorable films, including *Captains Courageous* (1937), *The Philadelphia Story* (1940), *Suspicion* (1941), *The Paradine Case* (1947), *Sunset Boulevard* (1950), *Stalag 17* (1953), *Peyton Place,* and *The Spirit of St. Louis* (both 1957). In addition, Waxman wrote a great deal of concert music, including several concertos. His *Carmen Fantasy* (1947) is a virtuoso showpiece, treating themes from Bizet's ever-popular opera as material for a free wheeling violin concerto.

THE POPS SALUTES "SATCHMO"

Louis Armstrong (c. 1898-1971) was born in New Orleans into grinding poverty, but, while sentenced to the Home for Colored Waifs as a teenager, he joined the band and was given a cornet. The instrument showed him the path to his future, which was to be one of the most original and powerful musicians in the history of jazz. He joined up with Kid Oliver, then regarded as the best jazz musician in New Orleans, in 1922. Oliver took him to Chicago as the second cornet in his band, where he began to attract the extraordinary attention that never left him for the rest of his life. After a year with the Fletcher Henderson Orchestra in New York, where he became recognized among musicians as the preeminent player of the new "hot" style, Armstrong returned to Chicago, changed from cornet to the more brilliant trumpet, and in late 1925 embarked on a series of recordings that changed the face of jazz forever. One of his first records included sections of scat singing, for which Armstrong became equally famous. This led eventually to his becoming, more and more, a popular entertainer in the mainstream, especially after the mid-1930s.

The Pops' salute to "Satchmo" is a medley of tunes associated with the great artist from many stages of his life, beginning with the "West End Blues," still regarded by many specialists as the greatest of his recordings, including several of the songs that he recorded with great success during his "pop" years (such as "Mack the Knife" and "Hello, Dolly"), and closing with the great symbol of New Orleans jazz, "When the Saints Go Marchin' In."

–Steven Ledbetter

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Boston Pops
1988

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Harry Ellis Dickson, *Associate Conductor Laureate*

103rd Season, 1988

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THE EUNICE S. AND JULIAN COHEN ANNEX, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

PLEASE NOTE: *In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.*

SMOKING IS NOT PERMITTED *in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted only in the Cabot-Cahners and Hatch rooms, and in the main lobby on Massachusetts Avenue.*

CAMERA AND RECORDING EQUIPMENT *may not be brought into Symphony Hall during concerts.*

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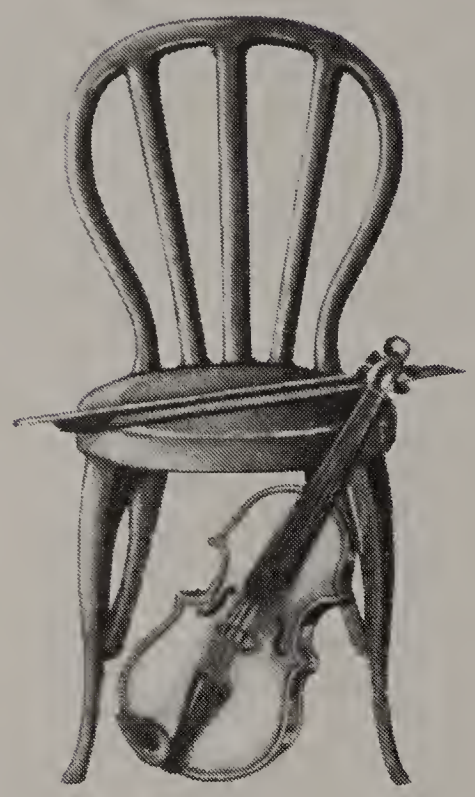

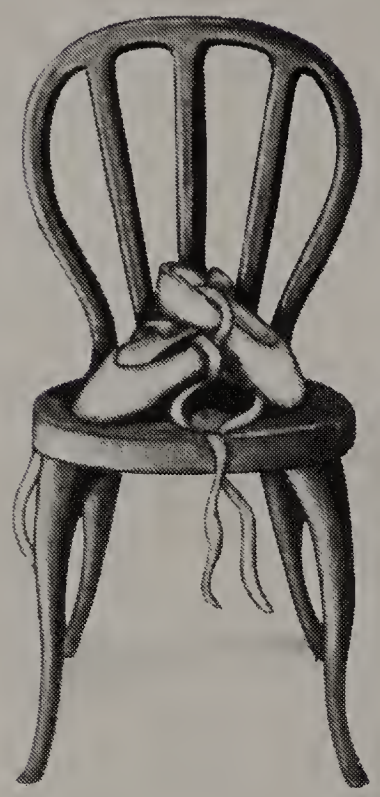

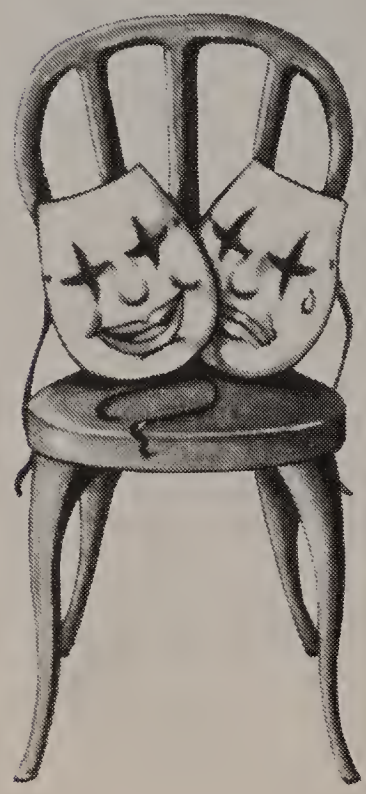

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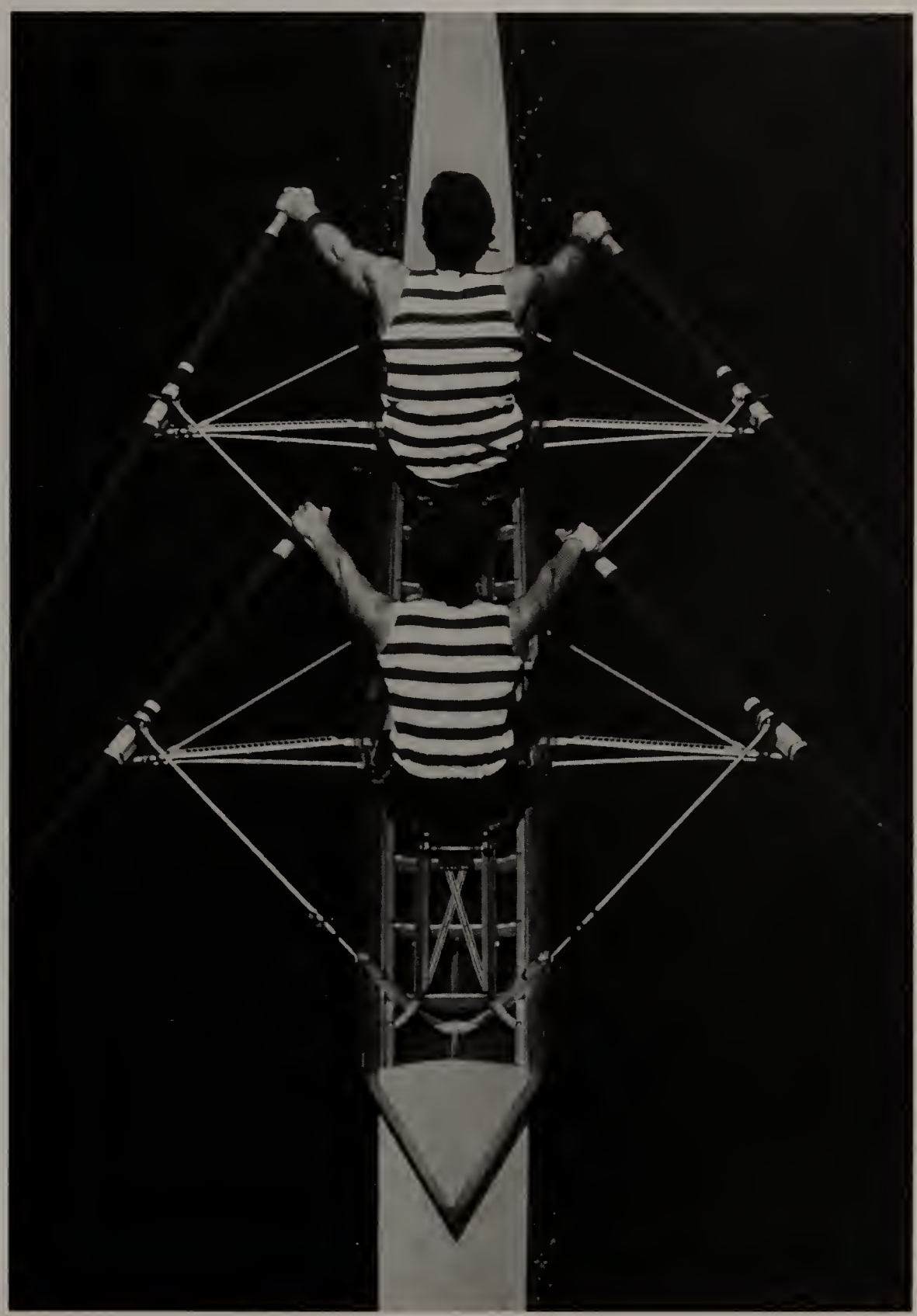

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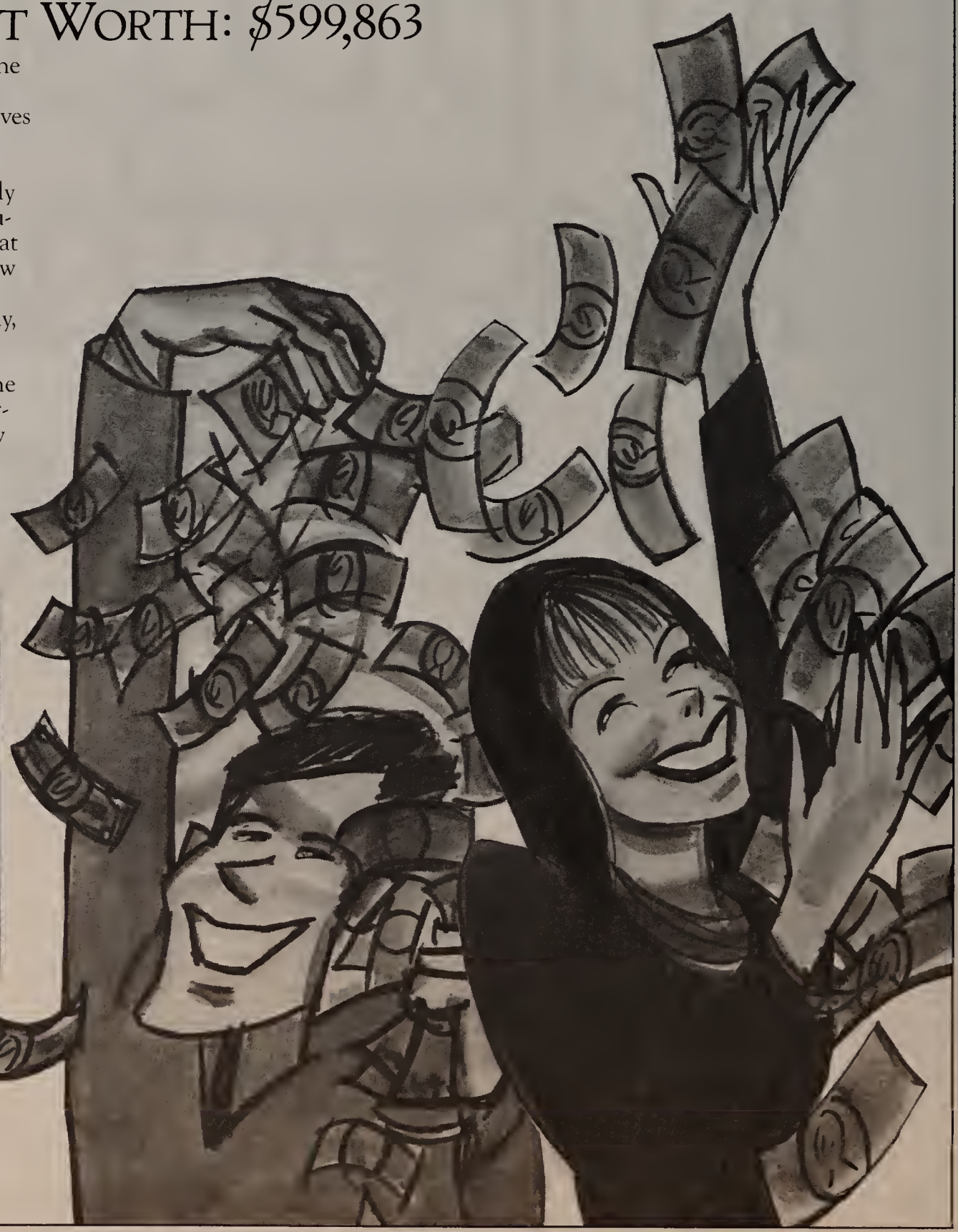

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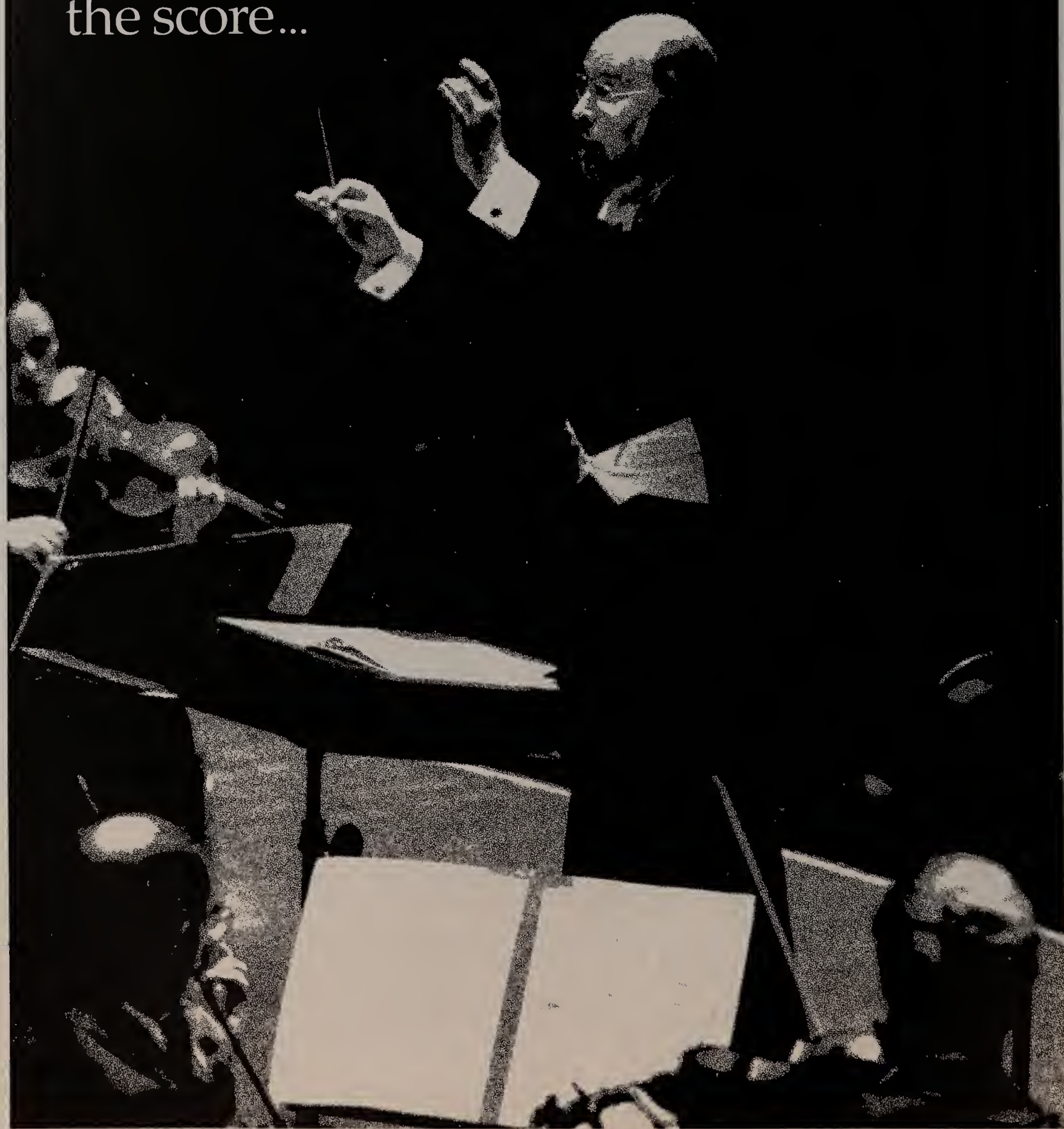

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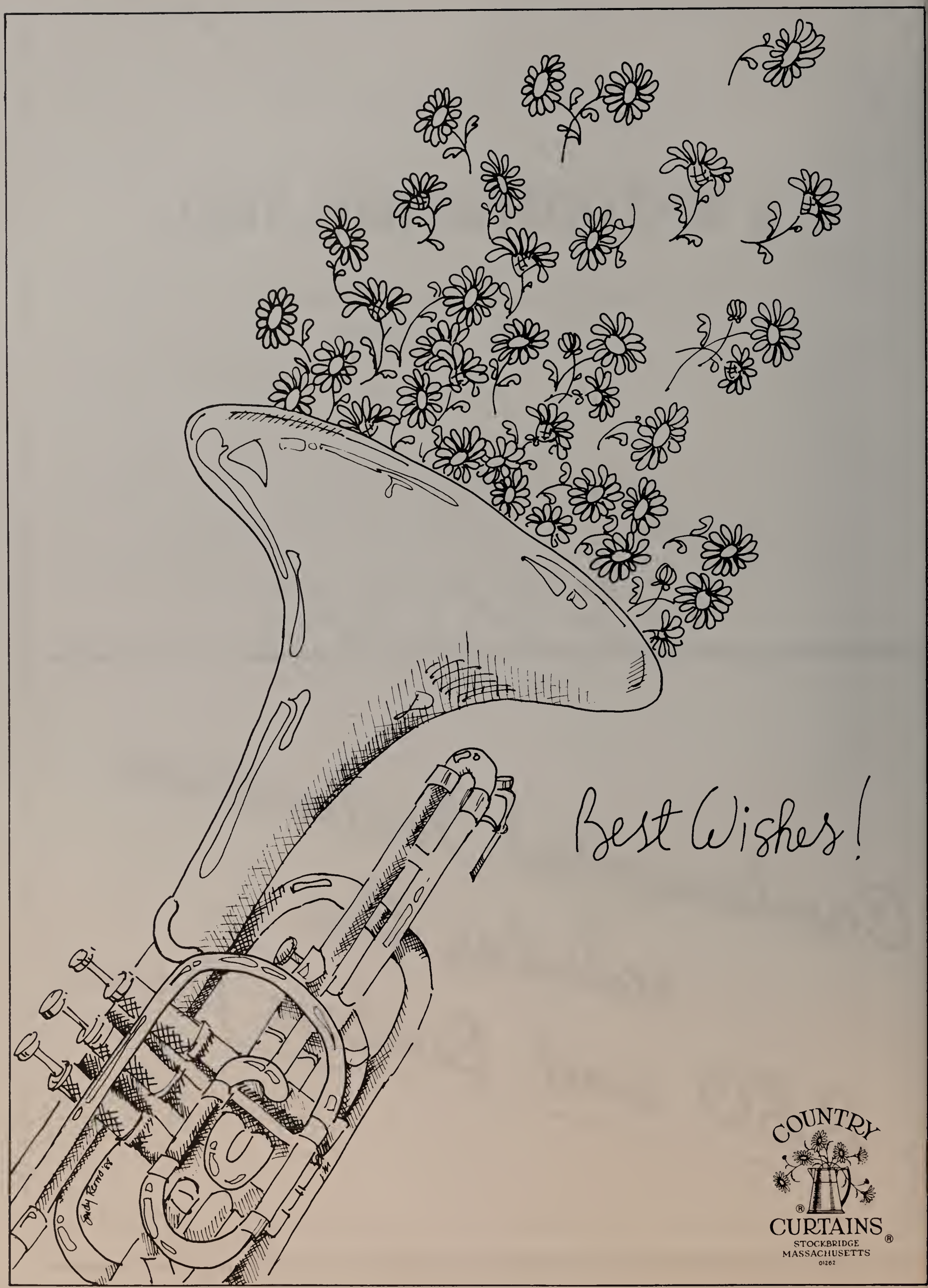
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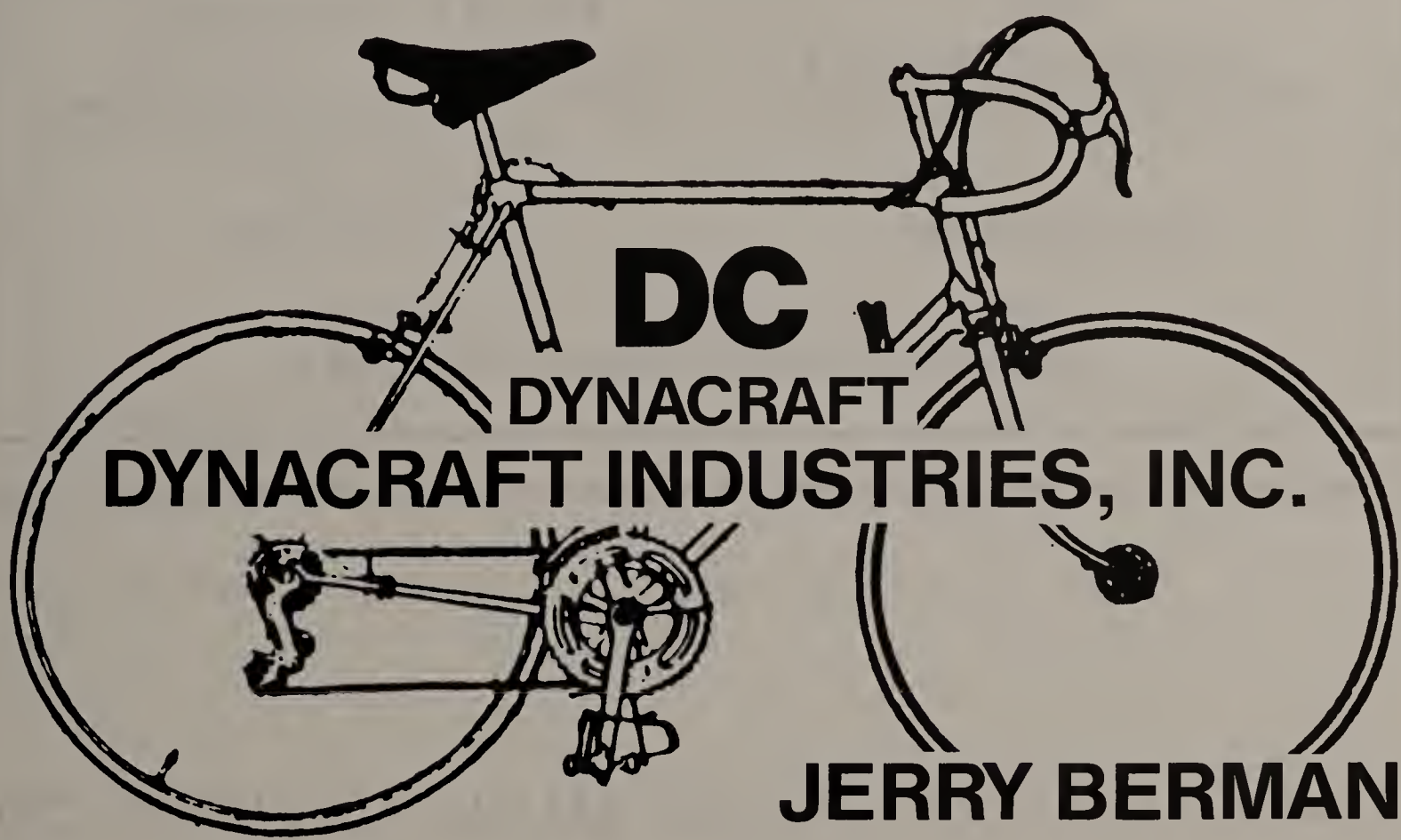

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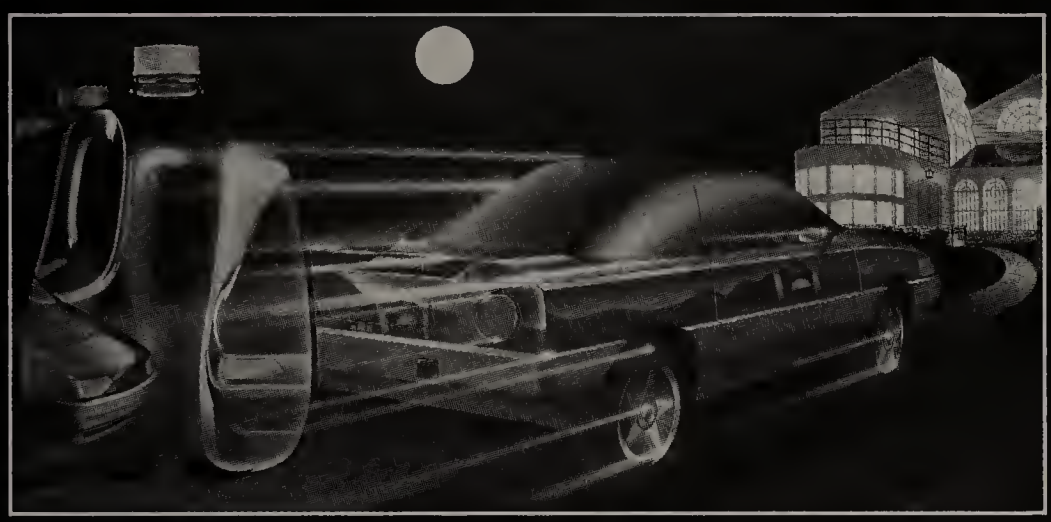

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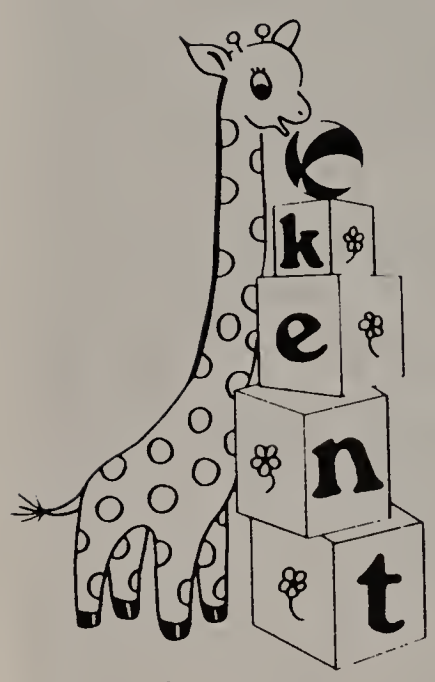

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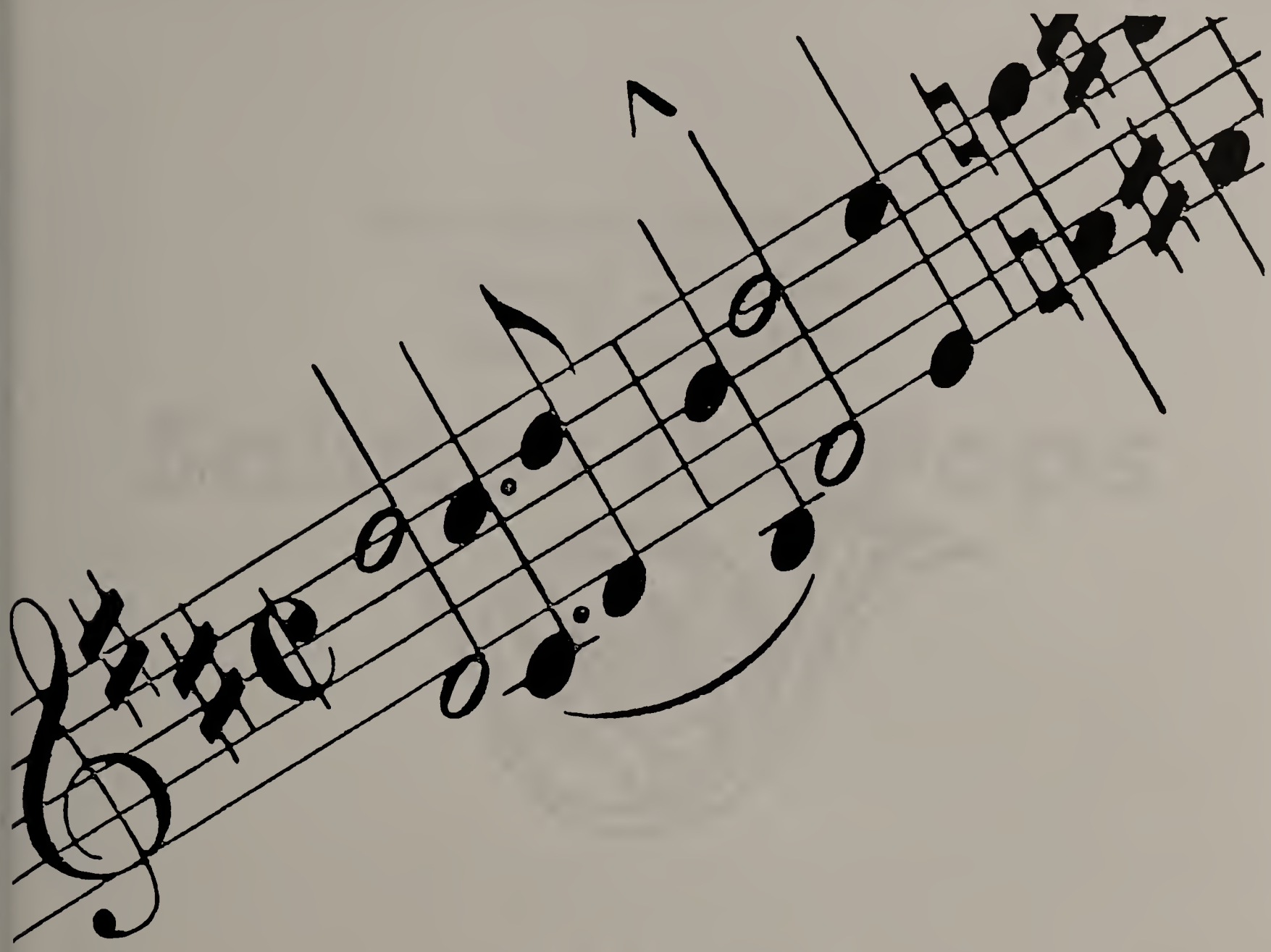

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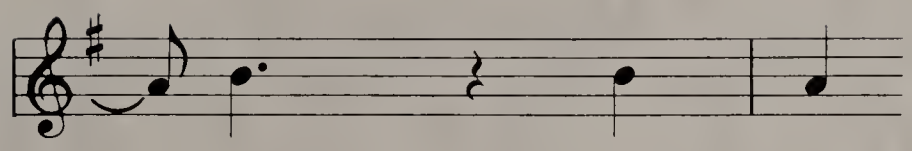

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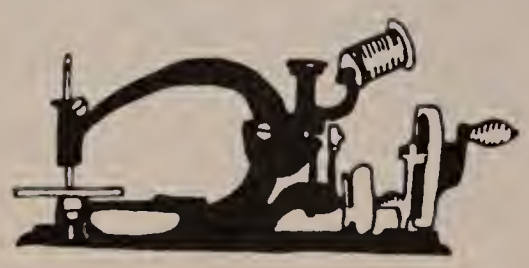

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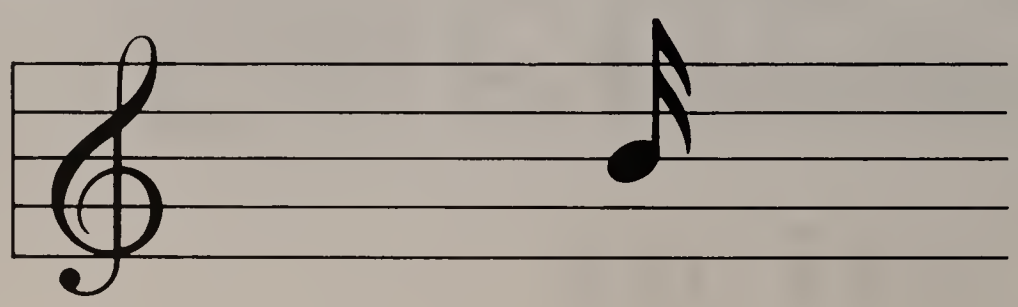

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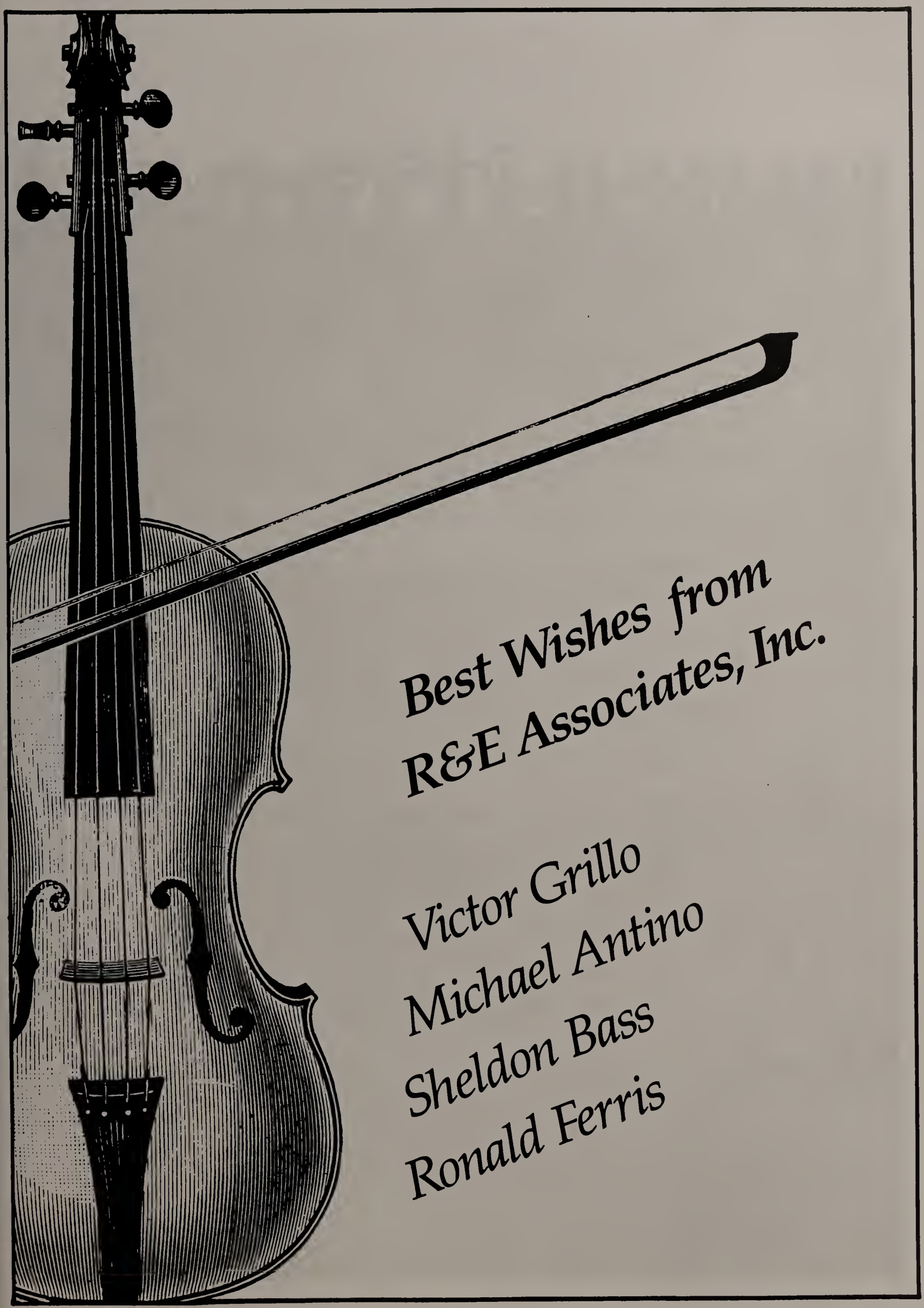
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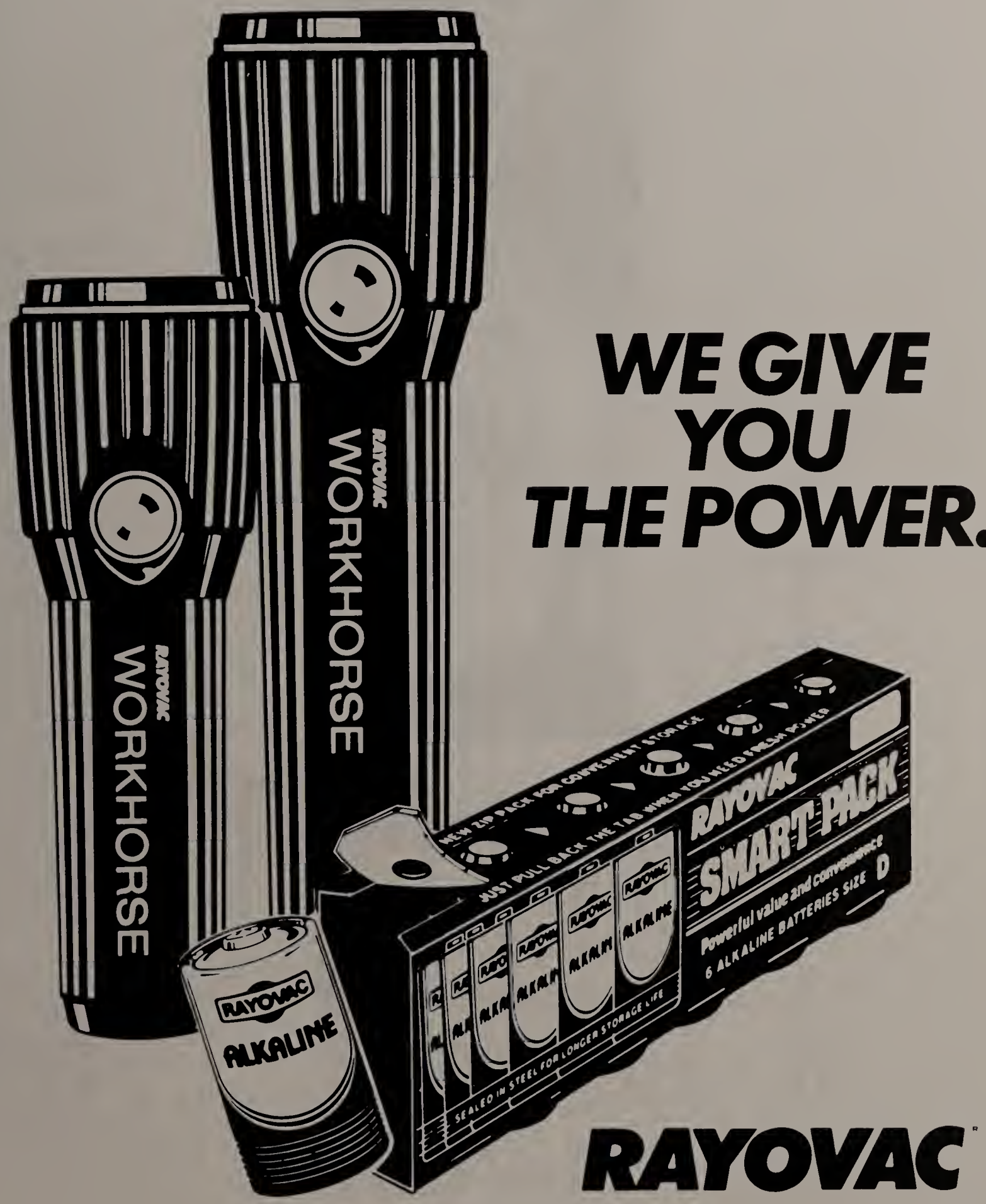

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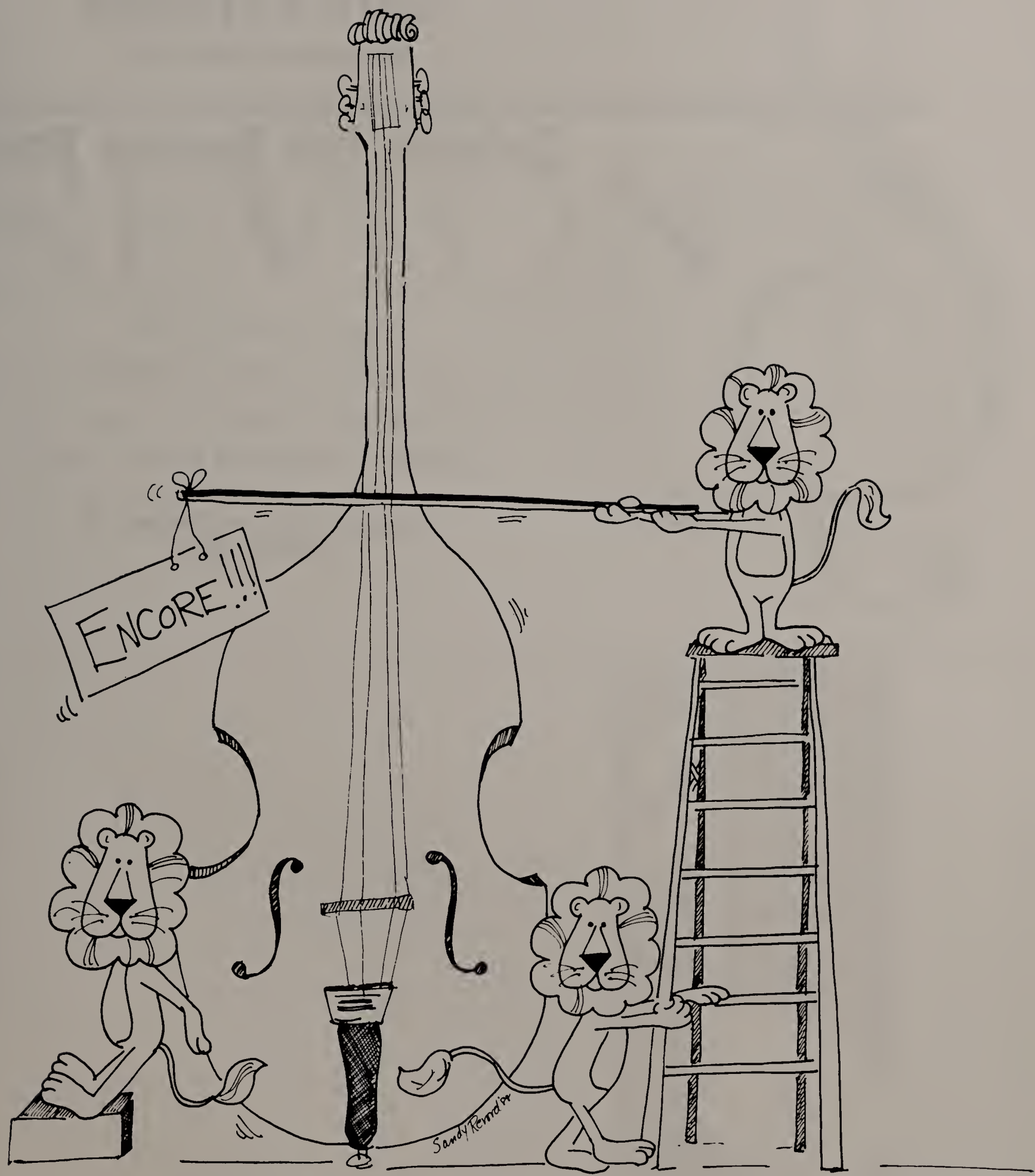

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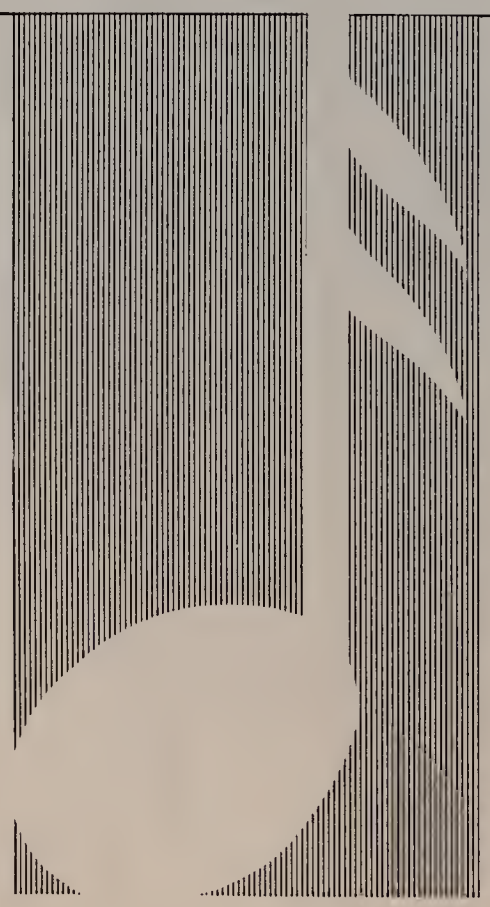

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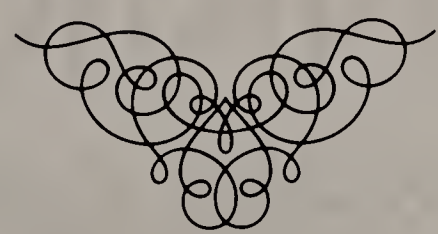

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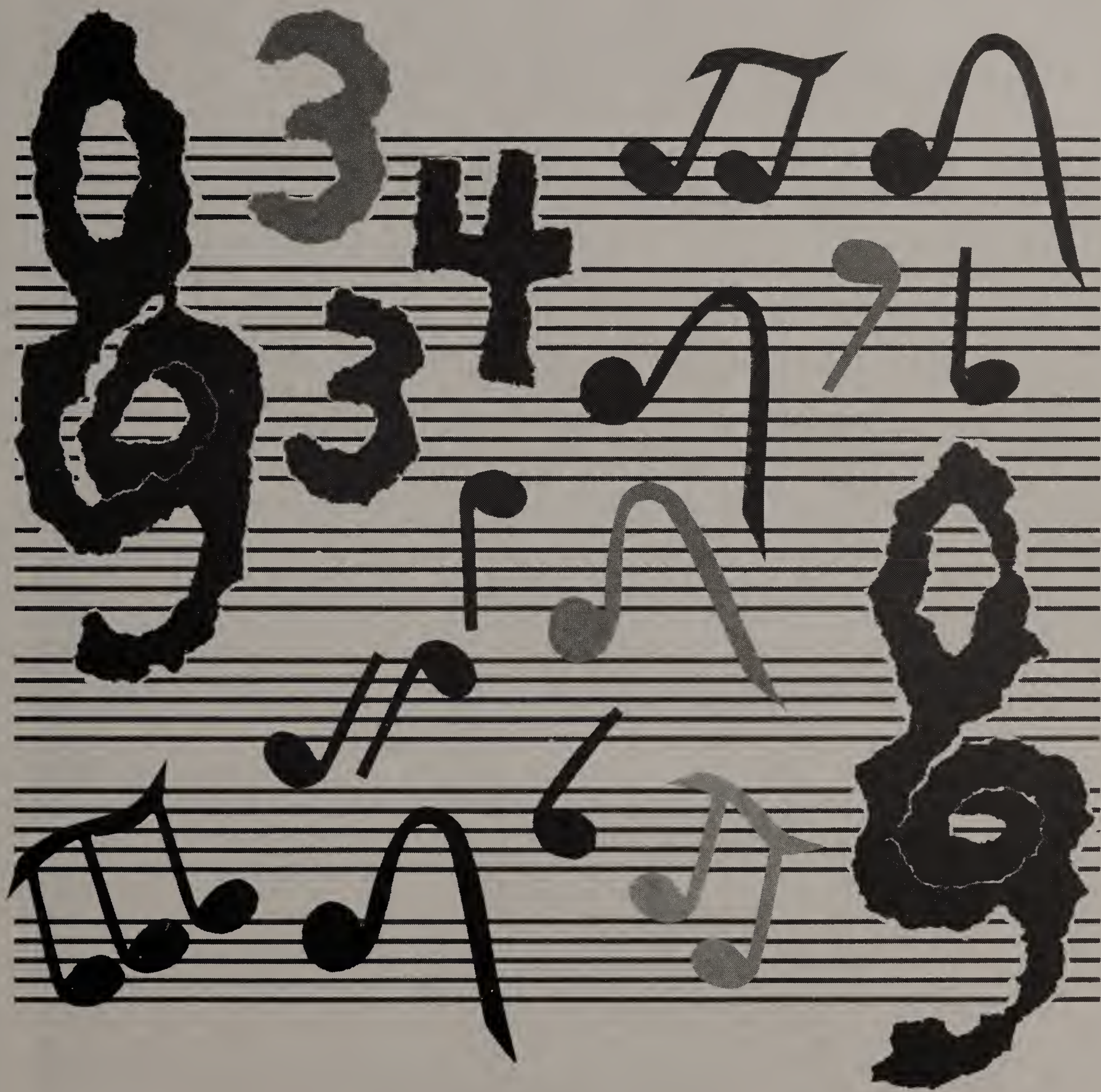

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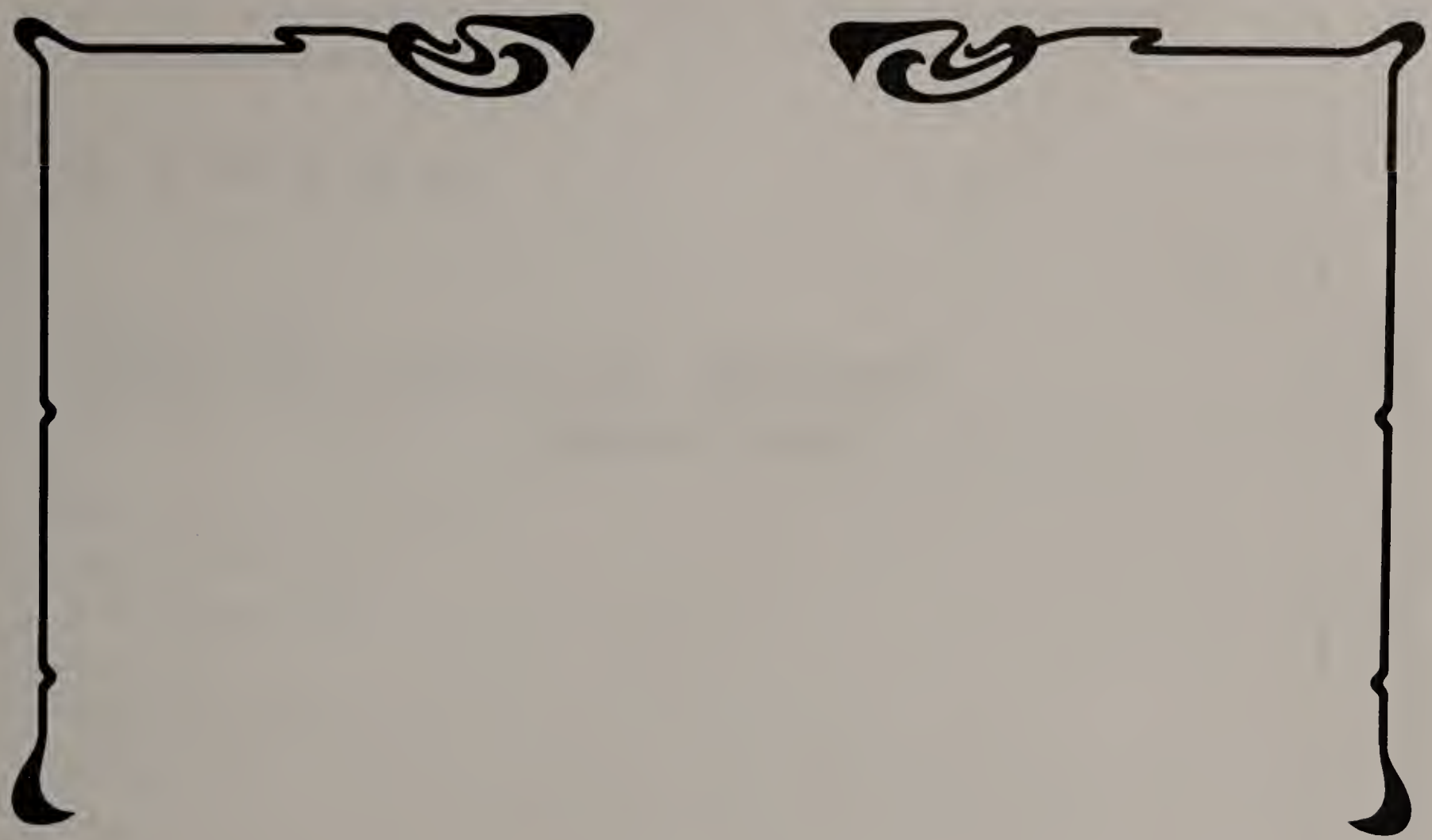

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